

Faust • Gounod



Faust

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DGOS OPERA IRELAND

presents

F A U S T

Opera in five acts
SUNG IN FRENCH

Charles-François Gounod

Libretto by Jules Barbier and Michel Carré after Goethe's dramatic poem

Conductor Paul Ethuin

Director Neville Carlyle Style

Lighting Designer Stephen McManus

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RTE Concert Orchestra (Leader Michael d'Arcy)
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GAIETY THEATRE, DUBLIN
December 1, 3, 5, 7 & 9 1995 at 7.30 pm

There will be intervals of 20 minutes after Act 2 and of 15 minutes after Act 3

Edition Kalmus, New York.



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CAST

<i>Faust, a learned philosopher</i>	Partrick Raftery
Méphistophélès	Victor Braun
Marguerite	Jane Leslie MacKenzie
Valentin, <i>her brother</i>	Matthew Thomas
Siebel, <i>a village youth</i>	Jane Turner
Marthe , <i>a neighbour</i>	Anne Wilkens
Wagner, <i>a student</i>	Richard Whitehouse
Repetiteur	Graham Lilly
Production Manager	Eric Grattan
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Stage Manager	Annie Rushworth
Assistant Stage Manager	Michelle Daly

Faust was first performed at the Théâtre Lyrique, Paris, on March 19, 1859.

The first Dublin performance was at the Theatre Royal on October 1, 1863.

The first DGOS production was at the Gaiety Theatre on May 22, 1941.

CHARLES-FRANÇOIS GOUNOD

Born Paris, June 17, 1818; died there, October 18, 1893.

A major figure in 19th century French opera, Gounod attended the Paris Conservatory, where his teachers included Jacques Halévy and Jean François Lesueur, and where, in 1839, he won the Prix de Rome. In Italy he became passionately interested in church music. After he returned to Paris he became a church organist and wrote choral music. During a fortuitous meeting with the opera singer Pauline Viardot he was asked to write an opera. That work was *Sapho*, introduced at the Opéra on April 16, 1851, with Viardot in the title role. Though it was a failure, Gounod did not lose interest in the stage. He kept on writing operas, and his fourth was the work that made his famous: *Faust*, given at the Théâtre Lyrique on March 19, 1859. After *Faust*, Gounod wrote eight operas, only two of which were successful: *Mireille* (1864) and *Roméo et Juliette* (1867).

Between 1852 and 1860 Gounod directed a Parisian choral society, the *Orphéon*. This association revived his interest in religious and choral music and he wrote a great deal of diversified music in his field, including several masses and oratorios. At the outbreak of the Franco-Prussian War, Gounod settled in London where he lived for five years and appeared as conductor. He returned to Paris in 1875, increasingly absorbed in religious inspirations; he produced little secular music after 1881.



Gounod helped create a restrained and sensitive operatic art that was filled with human values and parted company with the more ornate products of Meyerbeer and his imitators. Unlike his contemporaries Bizet and Halévy, he lacked an instinct for good theatre, but he was a supreme melodist, the creator of a refined and expressive lyricism supported by a sensitive harmony and orchestration.

Gounod's operas: *Sapho* (1851); *La médecine malgré lui* (1858); *Faust* (1859); *Philémon et Baucis* (1860); *La Reine de Saba* (1862); *Mireille* (1864); *La colombe* (1866); *Roméo et Juliette* (1867); *Cinq-Mars* (1877); *Polyeucte* (1878); *Le tribut de Zamora* (1881); and two posthumous works, *Marître Pierre* and *Georges Dandin*.

DO YOU KNOW FAUST?

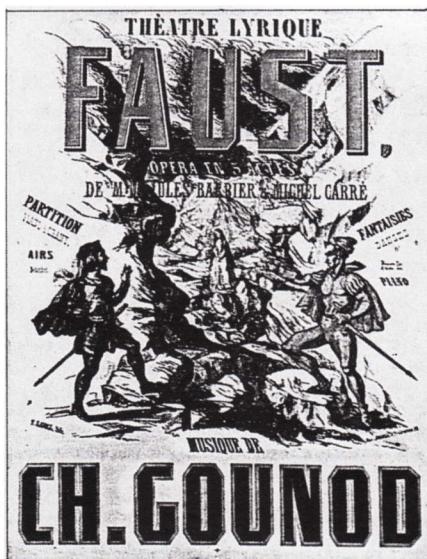
“Kennst du den Faust?” The question is put to Mephistopheles early in the first part of Goethe’s drama *Faust*, during the Prologue in Heaven where the Devil confronts the angelic choirs and is given permission to make a bid for the soul of the disillusioned philosopher Faust. When an elderly Welsh tenor asked me the same question many years ago, it was Charles Gounod’s operatic setting of the story he meant. We were discussing the tenor’s cavatina “Salut, demeure chaste et pure”, which he knew as “All hail, thou dwelling pure and holy”, and he was demonstrating to me, with admirably preserved vocal technique, how back in his touring days with the Carl Rosa Company his way of singing the final phrases of the aria differed as the occasion demanded. On Monday, the night the critics came, he sang the climactic high C in head voice on the open vowel of the word ‘holy’. But, for the popular Saturday night audience, the word was changed to ‘angel’, and the note was belted out from the chest.

While noting the tenor’s appreciation of the expectations of his different listeners, what impressed me was how much Gounod’s opera was an accepted part of every touring opera company’s repertoire in those days. And not only in these islands: for the first 75 years of its life, *Faust* was undoubtedly the most popular opera to be heard anywhere in the world. George Bernard Shaw, writing in 1885, could claim for the 26-year-old work that it shared with Bizet’s *Carmen* “the position of the most popular opera of modern times.” Within eight years he was

bemoaning the lot of the critic who “has to spend ten years out of every twelve of his life listening to *Faust*.”

The legend of Faust, the man who sold his soul to the Devil in return for a period of restored youth, has many sources in German folklore. One of them is said to have evolved from the real-life adventures of a certain Johann Faust (or Faustus: the references differ), an itinerant conjurer who travelled around northern Germany in the years between the 1480s and the 1530s. The most significant literary treatment of the story, and the source of about 20 operatic settings, is Goethe’s monumental two-part work, written between 1770 and 1832, the year of his death. Gounod first read Goethe’s

T. Laval’s poster for Gounod’s Faust at the Théâtre Lyrique, 1859.



play in 1839, but when he came to set it to music some 20 years later, his immediate source of inspiration was Michael Carré's 1850 play *Faust et Marguerite*. Carré had concentrated on the episode, invented by Goethe, in which the rejuvenated philosopher dallies with the village girl Gretchen – a tale of betrayed innocence, death and final redemption. This simplified plot scheme was adopted for the composer by librettist Jules Barbier (with a little help from Carré) and they have been castigated for it ever since. Shaw again: “*Faust* with all Goethe’s thought left out.”

The work was originally intended for the Paris Opéra. When it was rejected by that august establishment the enterprising Léon Carvalho, manager of the less prestigious but more adventurous Théâtre Lyrique, took it on board. In his history of the Théâtre Lyrique (*Second Empire Opera*: Calder 1981) the late Dr Tom Walsh has detailed the vicissitudes surrounding the mounting of the first performance. The long work had first to be cut to a practical working length. It then had to contend not only with Carvalho’s notorious penchant for ‘improving’ other peoples’ creations but with his wife’s excision of anything likely to upstage her own performance. Marie Miolan-Carvalho, as was her wont, had appropriated the role of Marguerite, a move that was to prove beneficial both to her own career and that of Gounod’s opera.

The first performance took place at the Théâtre Lyrique on March 19, 1859.

Alongside Mme Miolan-Carvalho, the title role was sung by Joseph Barbot with Mathieu Balanque as Mephistopheles, Osmond Raynal as Valentin and Amélie Faivre as Siebel. Carvalho directed and the performance was conducted by Louis Deloffre. Critical reaction was mixed (Berlioz gave it a favourable notice) but the Paris opera-going public supported it for 57 performances in that season. It was revived in 1862 and by 1868 had run up a respectable 306 performances at the Théâtre Lyrique before moving on to the Opéra the following year, by which time its international reputation was already established and its form had been altered considerably.

The fact is that *Faust* is an opera that has come down to us through a variety of performing traditions. It was first produced as an opéra-comique, *i.e.*, with spoken dialogue between the musical numbers. Two of those numbers, two of the most popular, indeed, were not original: the famous Soldiers’ Chorus came from Gounod’s abandoned *Ivan le terrible* while the main tune of the final trio had previously been used as the *Dies irae* in an early Requiem Mass. As soon as the opera moved into the provinces, Gounod replaced the spoken dialogue with linking recitatives which were first heard at Strasbourg in 1860 and have been in general use ever since. The music for the ballet, a *sine qua non* for acceptance at the Paris Opéra though rarely performed nowadays, was added for the work’s first performance there in its expanded grand-opéra form 1869.

For much of its early international career *Faust* was an ‘honorary’ Italian opera, in which guise it first appeared in London and New York, where it was chosen for the inauguration of the Metropolitan Opera House. In this part of the world, right up to the early 1960s, it was the standard English version, in Chorley’s quaint translation, which reigned supreme. It was for the first performance of this edition, incidentally, that Gounod added the baritone aria “Even bravest hearts may swell” in 1864, using a melody from the opera’s prelude. Notwithstanding its instant popularity, Gounod disliked the aria and would not allow it to appear in any French language score during his lifetime.

Whatever about the version used, or the disdain with which Carré and Barbier’s simplistic adaptation of Goethe is still sometimes treated, *Faust* remains a viable

piece of musical entertainment and is the singers’ opera *par excellence*. Gounod was no great operatic innovator. But his melodic facility was every bit as good as that of his French contemporaries and immediate predecessors; and, Berlioz apart, he was a more imaginative orchestrator than most of them. Pieces like the aforementioned soldiers’ chorus, the prison trio and “Even bravest heart” may be melodically commonplace, but nobody could deny the effectiveness of the church scene, the ardour of the tenor’s apostrophe to Marguerite’s cottage, or the effervescence of the same lady’s Jewel Song. The composer’s star may have waned with the passing generations, but *Faust* remains a storehouse of enjoyable musical elements and effective music theatre.

John Allen 1995 (Revised from an article first published in *Music Ireland* in 1989)



SYNOPSIS

ACT 1: Faust's study

It is shortly before dawn. The elderly philosopher Dr. Faust (tenor), having spent his entire adult life in the pursuit of knowledge without achieving either satisfaction or happiness, now feels that there is nothing left to live for. He decides to put an immediate end to his life by drinking poison, but before the cup reaches his lips he is distracted by the sound of peasants cheerfully greeting the dawn of a new day as they set off for their work in the fields. Rejecting the idea of suicide, he curses God, calls instead upon the Devil to help him, and is rewarded by the instant appearance of Méphistophélès (bass). Using an apparition of the young village girl Marguerite as bait, the Devil offers the old man a renewed period of youth in exchange for his soul. Faust consents and is immediately transformed into a handsome young man.

ACT 2: The gates of a city

It is Kermesse, or Easter fair time, and the citizens are making merry. Among them are some soldiers and a group of students, including Wagner (baritone), one of Faust's pupils. Valentin (baritone) a soldier about to leave for the wars, enters and sings of his fears for the well-being of his sister Marguerite while he is away fighting. Siebel (mezzo travesti role), a young boy who is in love with Marguerite, assures Valentin that she will come to no harm while he is there to watch over her. Wagner entertains his friends with a song about a rat, but he is interrupted by the arrival of Méphistophélès who offers to sing them

something more to their taste. He then leads the company in a rousing number in praise of the Calf of Gold, the icon of hedonistic pleasures to which even kings and gods pay homage.

Song over, the debonair devil proceeds to indulge in a bit of fortune telling, predicting that Wagner will be killed in action and that any flower touched by Siebel, including posies for Marguerite, will wither. When Valentin objects to his sister's name being bandied about, Méphistophélès predicts an early death for him, too. Encouraged by his admiring audience, the devil conjures up some magical wine from the cask on a tavern sign, but it is one trick too many. The soldiers, led by Valentine, invert their swords to form crosses and drive the fiend into a quivering huddle as they leave the stage. Now the rejuvenated Faust enters, followed shortly by Marguerite (soprano), whom he politely accosts and offers to escort home. Equally politely, she refuses his offer and proceeds on her way as the populace resume their interrupted dance.

INTERVAL - 20 MINUTES

ACT 3: Marguerite's garden

Siebel enters with a bouquet of flowers for Marguerite. But the flowers wither, as predicted, and only resume their freshness when he has the presence of mind to dip them in holy water. As he leaves, Faust and Méphistophélès enter and the smitten philosopher apostrophises the humble dwelling which houses the object of his desire. The Devil returns

and adds a casket of jewels to the simple posy left by Siebel, then draws Faust aside to observe the young girl's reaction. Inevitably, Marguerite is delighted with her find and quickly bedecks herself with the glittering gems. Marthe (mezzo), her middle-aged neighbour, encourages her to keep the jewels as Faust and his diabolical mentor return. The Devil beguiles Marthe into another part of the garden, leaving Faust to begin his wooing of Marguerite. As she tells him about her solitary existence – parents and younger sister dead, brother off at the wars – darkness sets in and Méphistophélès calls upon the forces of night to help break down Marguerite's resistance to Faust's advances, which have been only partial-

ly successful and have now been halted by the girl's sudden retreat into her house. But when she appears at her window and Faust rushes into her arms, she finally surrenders herself to him to the accompaniment of the Devil's mocking cackle.

INTERVAL - 15 MINUTES

ACT 4, Scene 1: Interior of a church
Marguerite, pregnant and abandoned by Faust, has come to church to pray. But Méphistophélès materialises beside her and tells her that her prayers are in vain: she is doomed to eternal damnation. Overcome with terror and despair, she falls to the floor in a dead faint.

The 'Chorale des épées', Faust, Act II, at the first English production of the work, Her Majesty's Theatre, 1863.



Scene 2: A street outside Marguerite's house

The soldiers, at least those who have survived, return from the war and sing about their victories. Valentin, who unlike the unfortunate Wagner is one of the survivors, is infuriated when he learns from Siebel that his sister is pregnant. As he rushes into the house Méphistophélès appears with Faust and sings a mock serenade to the betrayed girl. This quickly brings Valentin outside to demand satisfaction and, in the course of a duel with Faust, the Devil engineers that early death he had earlier predicted. As Valentin dies, he uses his last breath to call down the curse of Heaven upon his hapless sister.

ACT 5, Scene 1: The Bracken Mountains

It is Walpurgis night and Méphistophélès has brought Faust to witness the witches celebrating May Night. In the midst of a

splendid banquet at which the guest list includes all the famous courtesans, historical and mythical, Faust suddenly has a vision of Marguerite in a prison cell and he demands that Méphistophélès take him to her at once.

Scene 2: Marguerite's prison

Marguerite has been condemned to death for murdering her fatherless child. Faust arrives and urges her to flee with him. But, half demented though she be, she knows that escape with him is a sure path to Hell and she rejects his pleas. As Méphistophélès urges them to hurry, she sinks to her knees in prayer and commends her soul to Heaven with her dying breath. Méphistophélès gloats that he has acquired another victim, but his triumph is short-lived as the sounds of angelic voices proclaim Marguerite's salvation, and the Devil is left with only the soul of Faust as his consolation prize.

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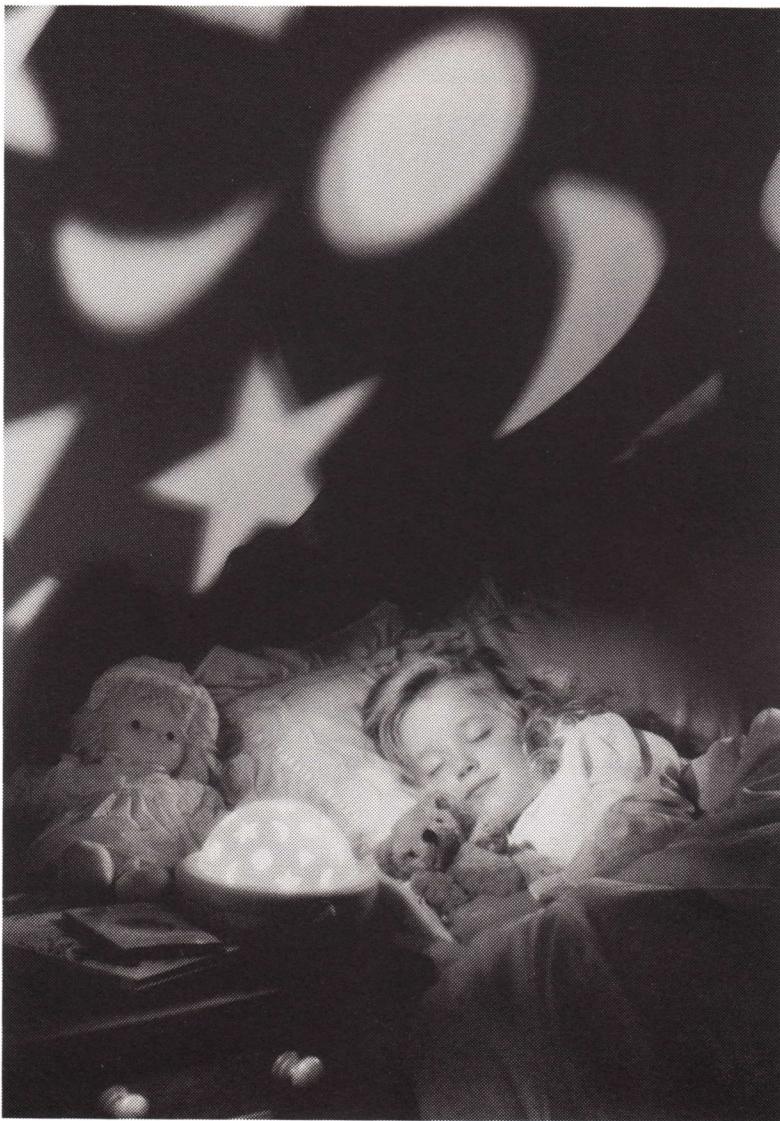
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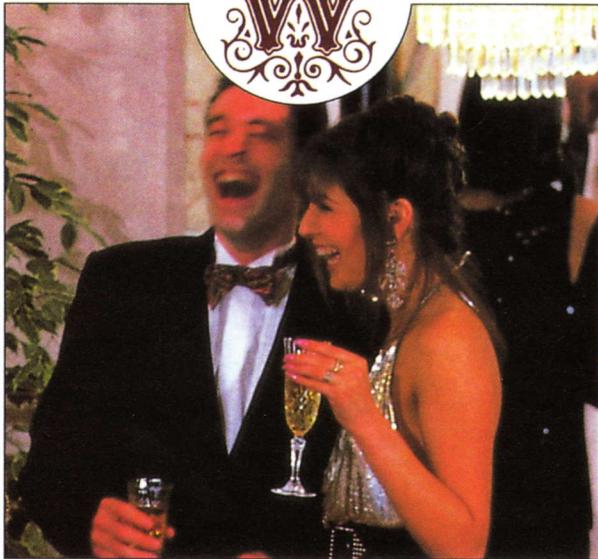
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Festival hailed as huge success

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Right: Keith, with his troupe, Alberto Repubblica, and Jerome Flynn, managing director.

Wexford Opera Festival on the Thespis Trail for the opening of the festival.

Wexford swamped in song

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17 OCTOBER ~ 3 NOVEMBER 1996

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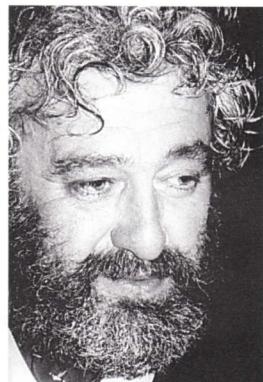
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BIOGRAPHIES

VICTOR BRAUN / Bass-baritone (Canada) – Méphistophélès

Victor Braun studied at the Royal Conservatory of Music in Toronto and began his career as Escamillo in *Carmen* with the Canadian Opera in 1961. His early European career included engagements at all the major German opera houses and in London, where he sang the title role in Humphrey Searle's *Hamlet* at the work's British premiere at Covent Garden in 1969. Since then he has appeared with many famous conductors in France, Belgium, La Scala Milan, Santa Fe, Chicago and the New York Metropolitan, where his first performances were in the title roles of Berg's *Wozzeck* and Tchaikovsky's *Yevgeny Onegin*. His wide-ranging repertoire includes Verdi baritone roles as well as Wagner's Hans Sachs, Kurvenal, Telramund, Wolfram and Gunther; and Strauss's Mandryka (*Arabella*) and Jupiter (*Der Liebe der Danae*). He has also sung Faust in Busoni's *Doktor Faust*, Golaud in Debussy's *Pelléas et Mélisande*, Dr. Schön in Berg's *Lulu*, Pizarro in *Fidelio* and Holofernes in the American premiere of Siegfried Matthus' *Judith*.



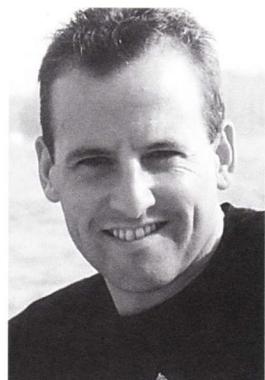
PAUL ETHUIN (France) – Conductor

A native of Valenciennes, he studied at the Conservatoire National Supérieur de Musique in Paris before commencing his conducting career at the Grand Théâtre de Reims. Following six seasons as Principal Conductor at the Théâtre du Capitole in Toulouse and four at the Opéra d'Avignon he was nominated in 1966 as Musical Director of the Théâtre des Arts in Rouen, where he became General Director in 1984. He also spent several years at the Opéra de Paris as well as in Bordeaux, Marseille, Strasbourg, Nantes and Nice. Outside France he has conducted opera at the Vienna State Opera and in Germany, Spain, Belgium, Italy (San Carlo Naples and Catania) and further afield in Tokyo and San Francisco, where he conducted a new production of Massenet's *Hérodiade* last season.



GRAHAM LILLY (UK) – Répétiteur

He received his musical education at the RSAMD and the National Opera School in London before settling in France, where he has gained a wide and varied opera and concert repertoire working at the opera houses of Nice, Toulouse, Nancy, Montpellier, Rouen, Metz and at the Théâtre des Champs Elysées and with Radio France in Paris. He has also participated in opera productions at Antwerp and Maastricht as well as at Opera North in Leeds and with Glyndebourne Touring Opera. After his stint with DGOS Opera Ireland, his first visit to this country, he will resume his position on the music staff of the Opéra-Comique in Paris.



BIOGRAPHIES

JANE LESLIE MacKENZIE / Soprano (Canada) – Marguerite

Born in British Columbia, she studied at the University of Victoria and subsequently in Britain, where she made her operatic debut as Donna Elvira in *Don Giovanni* with Kent Opera. Other roles since then include Mozart's Countess, Fiordiligi, First Lady,

Pamina and Zaide as well as Marzelline in *Fidelio*, Adalgisa in *Norma*, Mimi in *La Bohème*, the Governess in *The Turn of the Screw*, Anne Trulove in *The Rake's Progress* and Sophie Scholl in Zimmermann's *Die Weisse Rose*. She has sung with the Royal Opera at Covent Garden and with English National Opera, Opera North, Scottish Opera and Welsh National. She has also appeared in Winnipeg and Vancouver as well as at the Guelph Spring Festival, Batignano and Geneva. She also has a busy concert career, is a regular broadcaster and has sung at the last night of the Proms at the Royal Albert Hall in London.



STEPHEN McMANUS (Ireland) – Lighting Designer

Born in Belfast, he works throughout Ireland and Britain. His lighting designs include *Death and Transfiguration* and *Medea* for Irish National Ballet; *Dybbuk* for the Gate Theatre; *Lulu* for Cambridge Theatre Company; *New Morning* for Rough Magic; *Wild Harvest* and *At the Black Pig's Dyke* for Druid Theatre Company; *Jenůfa* for Opera Theatre Company; *The Piano Lesson* for Tricycle Theatre; *Dr. Faustus* for Greenwich Theatre; *The Playboy of the Western World* for London's Almeida Theatre and *Dance Fest '95* at the Samuel Beckett Centre in Dublin.



VOLKMAR OLBRICH (Germany) – Chorus Master

Born in Dresden, he studied at the Hochschule für Musik in Berlin-Charlottenburg, gaining diplomas in conducting, piano and percussion. He has worked as repetiteur, conductor and chorus master in Regensburg, Gelsenkirchen, Frankfurt/Main and Leipzig, where he recently did Haydn's *Creation* with the chorus and orchestra of Leipzig Opera. During his career he has conducted operas, operettas, musicals and oratorios, working with Nikolaus Harnoncourt on Rameau's *Castor et Pollux*; with Michael Gielen and Ruth Berghaus on Berlioz's *Les Troyens*; with Gary Bertini and

Herbert Wernicke on Schoenberg's *Moses und Aron*; and with Istvan Szabo on Mussorgsky's *Boris Godunov*. He is particularly interested in the music of the 18th century and he works with the Telemann Chamber Orchestra in Kloster Michaelstein/Sachsen-Anhalt. He has been appointed chorus master for the Deutsche Oper am Rhein in Düsseldorf for the 1996/97 season.



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BIOGRAPHIES

PATRICK RAFTERY / Tenor (USA) – Faust

After an early career as a baritone, during which he sang a wide range of Italian, French and Russian roles in the major opera houses of North America and Europe, he made his tenor debut in concert performances of Mozart's *Lucio Silla* at New York's Avery Fischer Hall in August 1992. Then followed Erik in *Der fliegende Holländer*, Max in Krenek's *Jonny spielt auf* and Florestan in *Fidelio*, a role he sang for DGOS

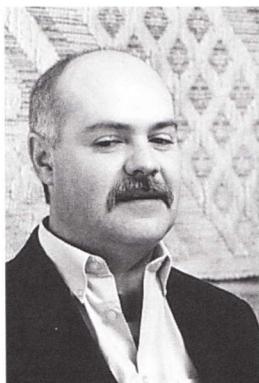
Opera Ireland in 1994. In December 1993, he made his La Scala debut under Riccardo Muti as Cinna in Spontini's *La vestale*, a performance now available on a Sony CD set. Other notable undertakings have been Parsifal in Nice, Samson in Nantes, Siegmund in Frankfurt/Main and Thesus in the world premier of Goehr's

Arianna at Covent Garden. After Dublin he goes to Toronto to sing Erik, then Mussorgsky's Andrei Khovanski in Hamburg and a new production of Lehár's *Merry Widow* in Frankfurt/Main.



NEVILLE CARLYLE STYLE (South Africa) – Director

He grew up in South Africa where he was trained privately in music, singing, dance, drama and allied arts. For eleven years he worked in various capacities in several State musical and opera companies, including PACT, NAPAC, CAPAB and the Roodepoort Opera; Brickhill-Burke, SABC and Academy Theatres. After extensive tours of Italy and Zimbabwe with dance companies, he established a successful commercial theatre-and-TV dance company and a youth theatre; managed the Grahamstown National Arts Festival (the second largest arts festival in the world) before he was obliged, under the old regime, to leave South Africa. He undertook further training in London at Trinity College and the British Theatre Association (Regent's College) before settling in Dublin in 1987. In 1989 he founded the Bull Alley Performance School for the CDVEC, where he has directed the premieres of some rare musicals as well as classical and contemporary plays. He has also directed several award-winning musical productions around Ireland.



MATTHEW THOMAS / Baritone (Canada) – Valentin

This young Canadian baritone has lived in the UK since October of last year and his roles there have included the Count in *Le nozze di Figaro*, Guglielmo in *Così fan tutte* and the title role in *Don Giovanni*. He has also sung in the Requiems of Mozart and Brahms as well as in Mendelssohn's Elijah and Off's *Carmina Burana*. In Canada he sang Marcello in Puccini's *La Bohème*, Marullo in *Rigoletto*, Kuligan in Janácek's *Katya Kabanova* and Angelotti in *Tosca*. He has recently sung Rossini's Figaro for English Touring Opera and Belcore in *L'elisir d'amore* for Mid Wales Opera.



BIOGRAPHIES

JANE TURNER / Mezzo-soprano (UK) – Siebel

Born in Durham, she studied at the Guildhall and the Opera Studio in London, graduating from the latter in 1983. The following year she sang Wellgunde (*Das Rheingold* and *Götterdämmerung*) and Siegrune (*Die Walküre*) at Bayreuth, where she has also appeared as Flosshilde and as a *Parsifal* Flower Maiden. Other international appearances include Carmen in Heidelberg and Hänsel for DGOS Opera Ireland. In the UK she has sung Carmen with Glyndebourne Touring opera and Flora in *La Traviata* at the main festival in Sussex. She has also appeared at Covent Garden and with ENO, most recently in Jonathan Miller's new production of Carmen.



RICHARD WHITEHOUSE / Baritone (UK) – Wagner

Born in Walsall, he studied with Patrick McGuigan at the Royal Northern College of Music and completed his studies at the National Opera Studio in London this year. At RNCM he sang Demetrius in Britten's *A Midsummer Night's Dream* and Belcore in Donizetti's *L'elisir d'amore* as well as the central role in Vaughan Williams's *The Pilgrim's Progress*, for which he was awarded the Robin Kay Memorial Prize. Since graduating he has sung the Traveller in Britten's *Curlew River* for Ulster Music Theatre and Mozart's Figaro at the Hong Kong Academy for Performing Arts and for Neath Opera in Adelina Patti's little theatre at Craig-y-Nos.



ANNE WILKENS / Mezzo-soprano (UK) – Marthe Schwérlein

After studies with Eva Turner and at the London Opera Centre, she joined the Royal Opera at Covent Garden where she sang much of the standard mezzo repertoire. In 1979 she sang Brangäne in Reginald Goodall's acclaimed reading of *Tristan und Isolde* for Welsh National Opera, a performance later recorded by Decca. After repeating the same role in Stuttgart and Marseille she sang Schwertleite and Second Norn at Bayreuth in 1983 before joining the Karlsruhe Opera as a dramatic mezzo. Recent engagements have included Wagner's Venus in Berlin, Brangäne and Verdi's Amneris in Stockholm and Azucena in DGOS Opera Ireland's Spring 1995 production of *Il trovatore*. She has also been back to Bayreuth for the current Levine/Kirchner Ring and has sung in oratorio in Brussels, Bilbao, Stockholm, Rome and Athens. Future plans include Neris in Opera North's new production of Cherubini's *Medée* and further performances at Bayreuth.





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Salvatore Allegra		Christoph W Gluck		Gioacchino Rossini
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia
Il medico suo malgrado	1962			1942, 1991
		Charles Gounod		La Cenerentola
Michael W Balfe		Faust	1941, 1995	1972, 1995
The Bohemian Girl	1943	Roméo et Juliette	1945	L'italiana in Algeri
Ludwig van Beethoven		George F Handel		Camille Saint-Saëns
Fidelio	1954, 1994	Messiah	1942	Samson et Dalila
				1942, 1979
Vincenzo Bellini		Engelbert Humperdinck		Bedřich Smetana
La sonnambula	1960, 1963	Hänsel und Gretel	1942, 1994	The Bartered Bride
Norma	1955, 1989			1953, 1976
I puritani	1975	Leos Janáček		
		Jenufa	1973	Johann Strauss
Benjamin Britten		Ruggiero Leoncavallo		Die Fledermaus
Peter Grimes	1990	I pagliacci	1941, 1973	Der Zigeunerbaron
				1962, 1992
Georges Bizet		Pietro Mascagni		1964
Carmen	1941, 1989	L'amico Fritz	1952	Richard Strauss
Les pêcheurs de perles	1964, 1987	Cavalleria rusticana	1941, 1973	Der Rosenkavalier
				1964, 1984
Gustave Charpentier		Jules Massenet		Ambroise Thomas
Louise	1979	Manon	1952, 1980	Mignon
		Werther	1967, 1977	1966, 1975
Francesco Cilea		Wolfgang Amadeus Mozart		Peter Illich Tchaikovsky
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Eugene Onegin
		Don Giovanni	1943, 1995	1969, 1985
Domenico Cimarosa		Idomeneo	1956	The Queen of Spades
Il matrimonio segreto	1961	Die Entführung aus dem Serail	1949, 1964	1972
		Le nozze di Figaro	1942, 1991	Giuseppe Verdi
Claude Debussy		Die Zauberflöte	1990	Aida
Pelléas et Mélisande	1948			1942, 1984
		Jacques Offenbach		Un ballo in maschera
Léo Delibes		Les contes d'Hoffmann	1944, 1979	1949, 1992
Lakmé	1993			Don Carlos
		Amilcare Ponchielli		Ernani
Gaetano Donizetti		La Gioconda	1944, 1984	Falstaff
Don Pasquale	1952, 1987			La forza del destino
L'elisir d'amore	1958, 1987	Giacomo Puccini		1951, 1973
La favorita	1942, 1982	La Bohème	1941, 1993	Macbeth
La figlia del reggimento	1978	Gianni Schicchi	1962	1963, 1985
Friedrich von Flotow		Madama Butterfly	1942, 1993	Nabucco
Lucia di Lammermoor	1955, 1991	Manon Lescaut	1958, 1991	1962, 1986
		Suor Angelica	1962	Otello
Umberto Giordano		Tosca	1941, 1990	1946, 1981
Andrea Chénier	1957, 1983	Turandot	1957, 1986	Rigoletto
Fedora	1959			1941, 1994
		Licinio Refice		Simon Boccanegra
		Cecilia	1954	1956, 1974
				La traviata
				1941, 1994
				Il trovatore
				1941, 1995
				Gerard Victory
				Music Hath Mischief
				1968
				Richard Wagner
				Der fliegende Holländer
				1946, 1964
				Lohengrin
				1971, 1983
				Tannhäuser
				1943, 1977
				Tristan und Isolde
				1953, 1964
				Die Walküre
				1956
				Ermanno Wolf-Ferrari
				Il segreto di Susanna
				1956

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General Manager:	Yvonne Sullivan	Stage Door:	Michael McElhinney
Technical Manager:	Martin Keleghan		Michael Corcoran
House Manager:	Fionnuala Downes	Usherettes/Ushers:	James Fitzgerald
Marketing:	Niamh Martin		Sally Keane
P.A. to Artistic Director:	Nuala Cooke		Marie Murphy
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	Debbie McQuillan		Keith Locher
Stage Manager:	Pat Byrne		Joan Skelly
			Therese Donoghue
			Paula MacDonald

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, late-comers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffe is available.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE
If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:
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